

## ART-EDUCATIONAL PROJECT IN LAINIO SNOW VILLAGE

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1. Reindeers in motion. Photo: H. Kolari

### 1. INTRODUCTION

One of the courses in art-education is Art and Environmental Pedagogic of which second part of the project took place in Lainio Snow village in 29<sup>th</sup> November to 2<sup>nd</sup> December. Lainio is located between mountains Levi and Ylläs, 15 km from Ylläs toward Kittilä. Snow Village is a family corporation which also employs local people. The most effort is put in Snow Hotel of which enormous size and unique look some tourists find surely appealing.

The aim of our project was to create snow sculptures and relieves by the wishes of owners. Before the trip to Lainio Professor Jokela had a lecture of

winter art and its all different variations. At the same lecture we got themes for working in Snow Village. The themes were reindeer, bear, wolf and lynx which we made in groups. Our task was to make reindeers. Members in our group were Elina Jauhiainen, Johanna Järvinen, Anna Kajava, Henriikka Kolari, Mari Korsulainen and Senja Valo.

After seeing the place at Lainio we started planning how to complete the task. The place where our sculptures were to be situated was a kind of corridor (approximately 30 m x 5 m) with vaulted roof inside of the Snow Hotel. There were three different sizes of cubes one of which was fastened to the wall. We got the idea of a big herd of reindeers after seeing how the cubes were placed in the corridor. The aim of our idea was to set reindeers in continuous motion.



2. The first work process with carbon. Photo: H.Kolari

## 2. PLANNING

We used pictures of reindeers in the planning of sculptures and relieves. Photos and drafts of reindeers in different positions helped our working though we weren't able to find exactly right positions from pictures. We also had to consider the whole space around our sculptures and dynamics between the reindeers. For example the direction in the reindeer was looking at turned out to be significant for the whole.



3. Carving relieves. Photo: H. Kolari

We made ground plans and sketches of reindeers based on the material we had but while working we remarked that we could have planned more. Some of the plans we had were too difficult to fulfill and we had to change them later. We had only few days to carry through the project so we decided to concentrate on the three cubes we had and leave some parts of the space intact. Maybe some

other groups may continue the work later this winter.

## 3. WORKING AND TOOLS

This was the first time ever that the snow we used for the sculptures was in a totally closed space. That had an effect on the whole working because the snow hadn't hardened enough.

We started the work by sketching the figures into the snow cubes with carbon. Because the snow was so soft the carbon didn't attach well and we had to use stick to sketch the forms. Instead in relieves the snow was really hard and that's why it was difficult to get detailed expression.

At first we used a saw to find the main lines of the sculptures. A shovel was useful for taking the spare snow out of the figures. We whet the details of the reindeers by different kinds of planes. Relieves on the wall were made by chisel.



4. Oops! Photo: H.Kolari

When the work was almost finished something unfortunate happened: one of the reindeer's head fell off because the snow around its neck was too soft and light. We repaired it with two snow cubes which were taken from outside of the snow hotel. One of the cubes became reindeer's new head and the other cube underpinned it. The lower cube became a little reindeer. Both of the figures had to be repaired quickly and that's when a chain saw became inevitable.



5. Solution. Photo: H. Kolari

#### 4. ABOUT WINTER ART AND SOME CONCLUSIONS

The concept “winter art” is cultivated from snow- and ice sculpting. It doesn't mean that “art” what nature had made (like frost) or what children have made by playing (snowcastles, snowangels) Winter art is made by man, an artist, using material and means by winter. A work of winter art notice original closeness to nature and community spirit like in environmental art.

The meaning of project was to understand the concept of winter art which is more than making different kinds of snow- or ice sculptures.

From art education point of view our project was also instructive. Several phases of project, orientating, planning, coming up with the detailed overall plan, getting to know environment of sculptures, working phase and evaluation, created the community and social learning whole. In the evaluation stage we returned to examine educational and pedagogical aspects of project.

Of the many different forms of winter art, snow sculpting would be the easiest bring to schools and make part of teaching. Expertise in art education has crucial share of inspiring people to aesthetic experiences and creative work in such projects. The inclusion of art education in projects facilitates the active involvement of children and young people. It increases cooperation and people's knowledge to the environment in which they live and directs them in the process of building their personal relationship to the environment. New experiences and success of them contribute the creating a world of values for children and young people.